

# STONE **TEMPLE** PILOTS

CORE



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**CORE**



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# **CONTENTS**

.....

**LEGEND OF MUSIC SYMBOLS 7**

**DEAD & BLOATED 8**

**SEX TYPE THING 14**

**WICKED GARDEN 23**

**NO MEMORY 40**

**SIN 30**

**NAKED SUNDAY 43**

**CREEP 57**

**PIECE OF PIE 66**

**PLUSH 50**

**WET MY BED 96**

**CRACKERMAN 78**

**WHERE THE RIVER GOES 84**





# LEGEND OF MUSIC SYMBOLS

Four musical examples are shown, each with a treble clef staff and a three-string bass staff (T, A, B).  
 1. **Hammeron**: Treble staff shows a hammeron on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.  
 2. **Pulloff**: Treble staff shows a pulloff from the 5th fret to the 3rd fret. Bass staff shows a 5-finger pull-off from the 3rd fret to the 5th fret.  
 3. **Right hand tap**: Treble staff shows a right hand tap on the 13th fret. Bass staff shows a 13-finger pull-off from the 5th fret to the 13th fret.  
 4. **Mute with palm**: Treble staff shows a muted note. Bass staff shows a 2-finger pull-off from the 0th fret to the 2nd fret.

Hammeron

Pulloff

Right hand tap

Mute with palm

Six musical examples are shown, each with a treble clef staff and a three-string bass staff (T, A, B).  
 1. **Bend**: Treble staff shows a bend on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.  
 2. **Quick Pre-bend**: Treble staff shows a quick pre-bend on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.  
 3. **Release the bend**: Treble staff shows a release of the bend on the 3rd string. Bass staff shows a 5-finger pull-off from the 3rd fret to the 5th fret.  
 4. **Microtonal bend**: Treble staff shows a microtonal bend on the 8th fret. Bass staff shows an 8-finger pull-off from the 5th fret to the 8th fret.  
 5. **Unison bend**: Treble staff shows a unison bend on the 5th fret. Bass staff shows a 5-finger pull-off from the 7th fret to the 5th fret.  
 6. **Grace note**: Treble staff shows a grace note on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.

Bend Quick Pre-bend

Release the bend

Microtonal bend

Unison bend

Grace note

Five musical examples are shown, each with a treble clef staff and a three-string bass staff (T, A, B).  
 1. **Trill**: Treble staff shows a trill on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.  
 2. **Picked slide**: Treble staff shows a picked slide on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.  
 3. **Legato slide**: Treble staff shows a legato slide on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.  
 4. **Short slide up or down**: Treble staff shows a short slide up or down on the 5th fret. Bass staff shows a 5-finger pull-off from the 7th fret to the 5th fret.  
 5. **Pick slide**: Treble staff shows a pick slide on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.

Trill

Picked slide

Legato slide

Short slide up or down

Pick slide

Nine musical examples are shown, each with a treble clef staff and a three-string bass staff (T, A, B).  
 1. **Muffled strings**: Treble staff shows muffled strings on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.  
 2. **Ghost note (partially implied)**: Treble staff shows a ghost note on the 3rd string. Bass staff shows a 5-finger pull-off from the 3rd fret to the 5th fret.  
 3. **Natural harmonic**: Treble staff shows a natural harmonic on the 12th fret. Bass staff shows a 12-finger pull-off from the 5th fret to the 12th fret.  
 4. **Pinch harmonic**: Treble staff shows a pinch harmonic on the 5th fret. Bass staff shows a 5-finger pull-off from the 7th fret to the 5th fret.  
 5. **Whammy bar (to and from specified pitch)**: Treble staff shows a whammy bar on the 0th fret. Bass staff shows a 0-finger pull-off from the 3rd fret to the 0th fret.  
 6. **Whammy bar (unspecified pitch)**: Treble staff shows a whammy bar on the 5th fret. Bass staff shows a 5-finger pull-off from the 7th fret to the 5th fret.  
 7. **Hand vibrato**: Treble staff shows hand vibrato on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.  
 8. **Wide hand vibrato**: Treble staff shows wide hand vibrato on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.  
 9. **Whammy bar vibrato**: Treble staff shows whammy bar vibrato on the 3rd string. Bass staff shows a 3-finger pull-off from the 5th fret to the 3rd fret.

Muffled strings

Ghost note (partially implied)

Natural harmonic

Pinch harmonic

Whammy bar (to and from specified pitch)

Whammy bar (unspecified pitch)

Hand vibrato

Wide hand vibrato

Whammy bar vibrato

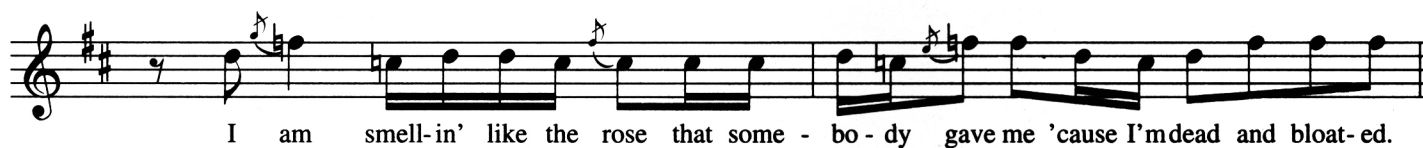


# DEAD & BLOATED

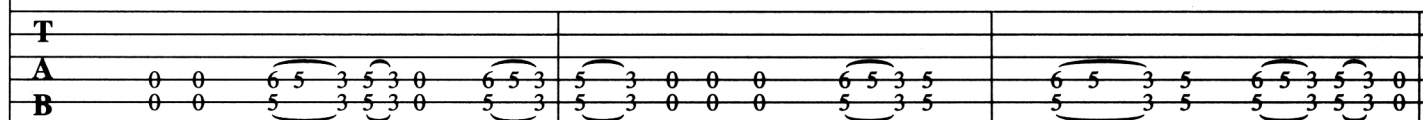
WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Slow half-time feel

No chord



*guitar 1 (with distortion)*



with Rhythm figure 1 (2 times)

N.C. (D5)





Bsus2/F# E5 G E5 G E

I feel I've come— of age. When she peeks I start— to run.

P.M. P.M. P.M. - - I P.M. - I P.M. P.M. - I

T	2	2	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0
A	4	4	0	0	0	0	1	1	1	1	1	1	1	1	1	1	1
B	4	4	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	2	2	0	3	3	0	3	3	0	0	0	0	0	0	0	0	0

[illegible]

guitar 2 (clean)

T 0 0 0

A 0 0 0

B 3 3 3

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line is written in treble clef and includes a repeat sign at the end. The guitar part is written in a 3-part harmony style with three staves labeled T (Treble), A (Alto), and B (Bass). The guitar part includes a key signature change to one sharp (F#) and a repeat sign at the end.

B5 F#A# A5 E/G# G5 A5 G5 E5 G5 E5

I run through the world think-in' 'bout to - mor - row, — think-in' 'bout to-

*guitar 1*

Rhythm figure 2

P.M. -1 P.M. -1 P.M. P.M.

T																
A																
B	9	9	7	7	5	7	5	5	2	2	2	5	2	2	2	2
	7	6	5	4	4	5	4	3	0	0	0	3	0	0	0	0

*guitar 3 (with distortion)*

Rhythm figure 2a

T																
A	12 9 12 9															
B																

G5 E5 G5 E5 B5 F#A# A5 E/G# G5 A5 G5

mor - row. — I run through the world think-in' 'bout to-

P.M. -1 P.M. -1 P.M. P.M.

T																
A	5	2	2	2	5	2	2	2	2	2	2	2	5	7	5	
B	5	2	2	2	5	2	2	2	2	2	2	2	7	5	5	
	3	0	0	0	3	0	0	0	0	0	0	0	7	6	5	

T																
A	12 9 12 9															
B																



G5 E5 G5 E5 G5 E5 G5 E5  
 mor - row, think- in''bout to -mor - row.  
 P.M.-l P.M.-l P.M. P.M. P.M.-l P.M.-l P.M. P.M.  
 end Rhythm figure 2  
 T  
 A 5 2 2 2 5 2 2 2 2 2 2 2 5 2 2 2 5 2 2 2 2 2 2 2  
 B 5 2 2 2 5 2 2 2 2 2 2 2 5 2 2 2 5 2 2 2 2 2 2 2  
 3 0 0 0 3 0 0 0 0 0 0 0 3 0 0 0 3 0 0 0 0 0 0 0  
 end Rhythm figure 2a  
 T  
 A 12 9 12 9 12 9 12 9  
 B

[illegible]

**Coda** with Rhythm figures 2 & 2a (2 times)

B5 F#/A# A5 E/G# G5 A5 G5 E5 G5 E5

I run through the world think-in' 'bout to- mor - row, — think - in' 'bout to-


G5 E5 G5 E5 B5 F# / A# A5 E / G# G5 A5 G5  
 mor - row. I run through the world think-in' 'bout to-

mor - row, think-in' 'bout to - mor - row.

First line of musical notation (Measures 1-6):

- Measure 1: Chord B5, lyrics "I run through the world"
- Measure 2: Chord F#4/A#, lyrics "think - in' 'bout to - mor -"
- Measure 3: Chord A5, lyrics "row, —"
- Measure 4: Chord E/G#, lyrics "think - in' 'bout to -"
- Measure 5: Chord G5, lyrics "think - in' 'bout to -"
- Measure 6: Chord A5, lyrics "think - in' 'bout to -"

G5 E5 G5 E5 B5 F# / A# A5 E/G# G5 A5 G5



mor - row. \_\_\_\_ I run through the world think-in' 'bout to-

with Rhythm figures 3 & 3a

mor - row, think-in' 'bout to mor - row.

with Rhythm figure 1 (2 times)  
N.C.(D5)

[illegible]

bo - dy gave me, \_\_\_\_\_ on my birth - day death-bed. \_\_\_\_\_

*ritard.*

(guitar 1) D5

# SEX TYPE THING

**WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ**

### Moderately fast

*guitar 1*

E5      E(5)E5    A5      E5G6    Asus2 G6 E5

E(b5)E5    A5    E5 G6    Asus2G6 E5

[illegible]

*guitar 2*

[illegible]

F#5

guitar 2

[illegible]

\*Fret positions are approximate. Move gradually toward nut from 3rd fret

hurt you too, — hurt you too? —

T  
A  
B

4 4 4 4 x x x x 4 4 4 4 4  
2 2 0 2 x x x x 0 2 2 0 2 / 15

with Rhythm figures 1 & 1a (2 times)

E5 E(b5) E A5 E5 G6 Asus2 G6 E5 E(b5) E5 A5 E5 G5 Asus2 G6 E5

F#5

I ain't, I ain't, I ain't — a - buy - in' in - to your a - pa - thy. —

guitar 1

Rhythm figure 2

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

guitar 2

Rhythm figure 2a

T  
A  
B

4 4 4 4 x x x x 4 4 4 4 4 x 4 4 4 4 x x x  
4 4 4 4 x x x x x 4 4 4 4 4 x 4 4 4 4 x x x  
0 2 0 2 x x x x x 0 2 2 0 2 x 0 2 2 0 2 x x x



I'm gon- na learn ya my phil - o - soph- y.—— You wan- na know a- bout a-

8va - - - - - 1

N.H.\* - - - - - 4

T  
A  
B

0  
0  
3  
4

T  
A  
B

× 4 4 4 4 4 × 4  
× 4 4 4 4 4 × 4  
× 0 2 2 0 2 × 0

4 4 4 4  
4 4 4 4  
2 2 0 2

3 2 2 1

4 4 4 4 4 × 4  
4 4 4 4 4 × 4  
0 2 2 0 2 × 0

\*Move gradually toward nut from 3rd fret

tro - ci - ty,—— a - tro - ci - ty?——

B5

end Rhythm figure 2

T  
A  
B

0  
0  
3  
4

T  
A  
B

4 4 4 4 × × ×  
4 4 4 4 × × ×  
2 2 0 2 × × ×

× 4 4 4 4 4 4  
× 4 4 4 4 4 4  
× 0 2 2 0 2

4  
4  
2

end Rhythm figure 2a

A5 D5/A A5 B5 A5 D5/A A5 B5

I know you want— what's on— my mind.— I know you like— what's on— my— mind.—

*guitar 2*

Rhythm figure 3 end Rhythm figure 3

<b>T</b>			3	3			3	3		
<b>A</b>	4	2	2	2	2	4	4	2	2	4
<b>B</b>	4	2	0	0	2	4	4	2	0	4
	2	0	0	0	0	2	2	0	0	2

with Rhythm figure 3

A5 D5/A A5 B5 A5 D5/A A5

— I know it eats— you up— in - side. I know you know,— you know, you know.

with Rhythm figures 1 & 1a (2 times)

E5 E(b5) E5 A5 E5 G6 Asus2G6 E5 E(b5) E5 A5 E5 G6 Asus2 G6 E5

with Rhythm figures 2 & 2a

F#11

I am a man, a man,— I'll give ya some- thin' that ya won't— for- get.—

I said ya should - n't have— worn that dress.—

B5

I said ya should-n't have— worn that dress,— worn that dress.—

with Rhythm figure 3 (2 times)

A5 D5/A A5 B5 A5 D5/A A5 B5

I know you want— what's on— my mind.— I know you like— what's on— my— mind.—

*guitar 1*

T A B

2 2 4 2 2 2 2 2

A5 D5/A A5 B5 A5 D5/A A5

— I know it eats— you up— in - side. I know you know,— you know, you know.

T A B

2 2 4 2 2

E7 F#7/E G#7/E G#sus2/E

*guitar 2*

Rhythm figure 4

T A B

0 0 0 0 0 0 0 0 0 0 11 11 11 11 11 11

5 5 5 7 7 7 9 9 9 9 13 13 13 13 13 13

7 7 7 9 9 9 11 11 11 11 13 13 13 13 13 13

6 6 6 8 8 8 10 10 10 10 13 13 13 13 13 13

7 7 7 9 9 9 11 11 11 11 13 13 13 13 13 13

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A#7/E

Here I come, I come, I come, I come.

*let ring*

*end Rhythm figure 4*

T A B

0 0 0 0 0 0 0 0

11 11 11 11 11 11 11 11

13 13 13 13 13 13 13 13

12 12 12 12 12 12 12 12

13 13 13 13 13 13 13 13

0 0 0 0 0 0 0 0

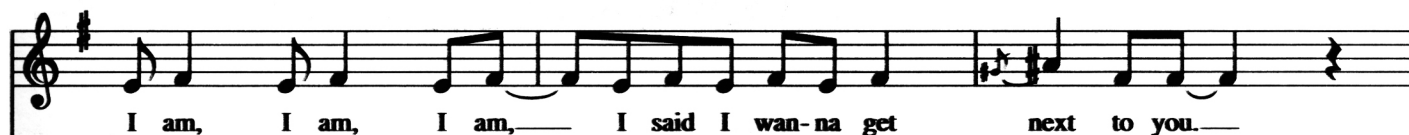
with Rhythm figure 4

E7 F#7/E G#7/E G#sus2/E A#7/E

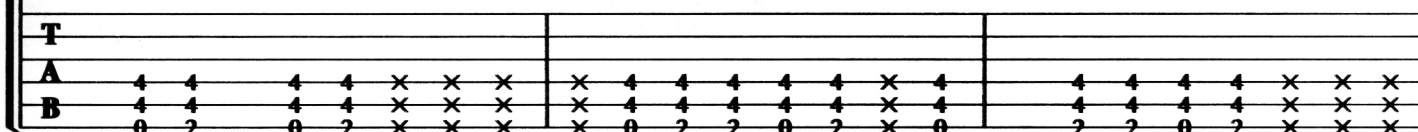


Here I come, I come, I come.

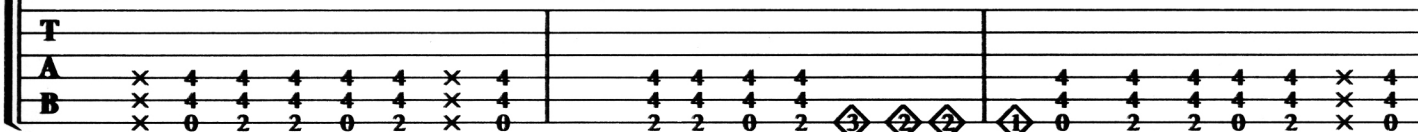
F#5



I am, I am, I am, I said I wan-na get next to you.



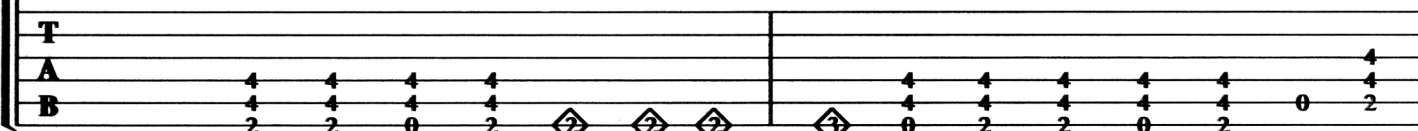
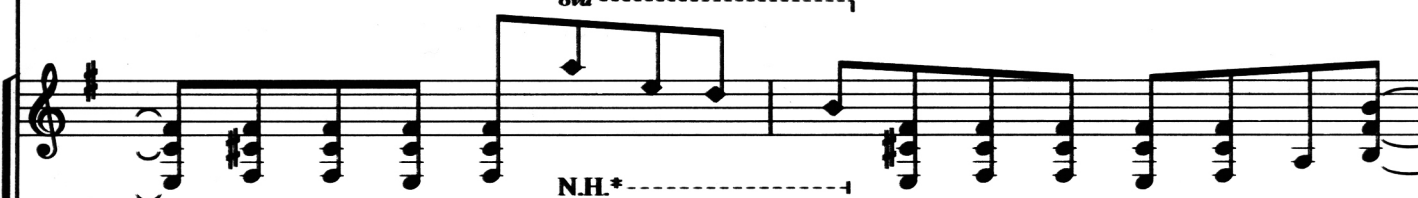
I said I gon-na get close to you. You would- n't want me have to



\*Fret positions are approximate. Move gradually toward nut from 3rd fret



hurt you too, hurt you too?



\*Fret positions are approximate. Move gradually from 2nd to 3rd fret



with Rhythm figure 3 (4 times)

A5 D5/A A5 B5 A5 D5/A A5 B5

I know you want— what's on— my— mind.— I know you like— what's on— my— mind.—

T  
A  
B

2 2 4 2 2

2 2 4 2 2

A5 D5/A A5 B5 A5 D5/A A5

I know it eats— you up— in - side. I know you know,— you know, you know.

T  
A  
B

2 2 4 2 2

2 2 4 2 2

A5 D5/A A5 B5 A5 D5/A A5 B5

I know you want— what's on— my— mind.— I know you like— what's on— my— mind.—

T  
A  
B

2 2 4 2 2

2 2 4 2 2

<b>T</b>			
<b>A</b>	$\overset{\curvearrowright}{2\ 2\ 4}\ 2\ 2$		
<b>B</b>			

with Rhythm figure 4

E7 F#7/E G#7/E G#sus2/E A#7/E




Here I come, I come, I come, I come.

with Rhythm figure 1a (2 times)

E5      E(b5)    E5 A5 E5 G6      A5 G6 E5      E(b5)    E5 A5      E5    G6      Asus2 G6 E5



Here I come, I come, I come, I come.



E(b5) E5 A5 E5 G6 Asus2 G6 E5 E(b5) E5 A5  
 Here I come, — I come, — I come, — I come. — Here I come, — I come, —

*guitar 1*

*let ring throughout*

*let ring throughout*

[illegible]

*guitar 2*

**T** **A** **B**

0 7 7 0 6 0 5 0 3 3 5 3 0 0 7 7 0 6 0 5

E5 G6 Asus2 G6 E5 E(5)

I come, I come.

T  
A  
B

0 0 0 0 0 0

8 8 8 8 8  
7 7 7 7 7  
0 0 0 0 0

T  
A  
B

0 7 7 7 7 0

2 2 2 2 2  
1 1 1 1 1  
0 0 0 0 0

# WICKED GARDEN

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Slow half-time feel

**guitar 1**

G5 D A7sus4 G5 D A

Rhythm figure 1 end Rhythm figure 1

T	3	2	3	3	2	2
A	0	3	3	0	3	2
B	0	2	2	0	2	2
	0	0	0	0	0	0
	x			x		
	3			3		

**guitar 2**

Rhythm figure 1a end Rhythm figure 1a

T	3	3	2	3	3	2
A	0	2	2	0	2	2
B	0	0	2	0	0	2
	0		0	0		0
	x			x		
	3			3		

**guitar 3**

G5 D A7sus4 G5 D A

with Rhythm figures 1 and 1a (with slide)

T						
A					9	14
B					9	14



guitar 1 G5 A5 G5 1. A5 G5 2. A5 G5

P.M.- P.M.- P.M. P.M.- P.M. P.M.- P.M. P.M.- P.M. P.M.- P.M. P.M.- P.M. P.M.- P.M.

Rhythm figure 2 end Rhythm figure 2

T

A

B

guitar 4 (clean)

guitar 3

Rhythm figure 2a end Rhythm figure 2a

T

A

B

(5)/12

N.C. (A)

1. Can you see— like a child?—

3. (D.S.) Can you feel— pain in - side?—

guitar 1

Rhythm figure 3

T

A

B

guitar 2 (clean)

Rhythm figure 3a

T

A

B

guitar 3 (first time only)

P.H.

N.H.

T

A

B

12 12

A5 G5

Can you see— what I want?—  
Can you love?— Can you cry?—

end Rhythm figure 3

P.M.-----| end Rhythm figure 3a

T  
A  
B

T  
A  
B

T  
A  
B

with Rhythm figures 2 &amp; 2a

A5 G5 A5 G5

I wan - na run through your wick - ed gar - den. Heard that's the place to find - you.—

to Coda  $\oplus$   
G5

A5 G5 A5

'Cause I'm a - live,— so— a - live,— now. I know the dark - ness blinds— you.

guitar 3

W.B.-----|

T  
A  
B

**with Rhythm figures 3 & 3a**

**N.C. (A)**

**A5G5**

2. Can you see— with - out eyes?— Can you speak— with - out lies?—

**with Rhythm figures 2 & 2a**

**A5**

**G5**

**A5**

**G5**

**A5**

**G5**

**A5**

F#5

I'm gon-na burn,— burn you to life,— now, Out of the chains that bind— you.

*guitars 1 & 2*

[illegible][illegible]

D5

**B5**

**F#5**

Can you see just like a child?

**Rhythm figure 4** <sup>P.M.</sup>

end Rhythm figure 4

[illegible]

**with Rhythm figure 4 (2 times)**

D5

**B5**

F#5

D5

**B5**

F#5

Can you see— just what I want?— Can I bring— you back to life?

D5 E7

Are you still a - live?

*guitars 1 & 2*

P.M.

T		3	9	9	9	9	9	9	9	9	9
A		2	7	7	7	7	7	7	7	7	7
B	0	2	0	2	6	6	6	6	6	6	6

G5 F#5 G5 F#5 G5 A5 F#5 G5

Burn, (Burn, burn, burn,

T	9	9	9	9	5	5	4	5	4	5	7	7	4	5
A	7	7	7	7	5	5	4	5	4	5	7	7	4	5
B	7	7	7	7	3	3	2	3	2	3	5	5	0	2

with Rhythm figure 5 (2 times)

F#5 G5 F#5 G5 A5 G5 F#5 G5 F#5 G5 A5 F#5 G5

burn. Burn your wick - ed

burn.)

end Rhythm figure 5

T														
A	5	4	5	4	5	7	7	x	x	5				
B	5	4	5	4	5	7	7	x	x	5				

F#5 G5 F#5 G5 A5 G5 F#5 G5 F#5 G5 F#5 G5 A5 G5

gar - den down. Burn, burn, burn, burn.

(Burn, burn, burn, burn.)

F#5 G5 F#5 G5 A5 G5 F#5 G5 F#5 G5

Burn your wick - ed gar - den to the ground, — yeah! —

guitars 1 & 2

T

A

B

5 4 5 4 5 7 7 5 5 4 5 4 5

5 4 5 4 5 7 7 5 5 4 5 4 5

3 2 3 2 3 5 5 0 2 3 3 2 3

♩ Coda with Rhythm figure 4 (3 times)

D5 B5 F#5 D5 B5

Can you see — just like a child? Can you see — just

F#5 D5 B5 F#5

what I want? — Can I bring — you back to life?

D5 E7

Are you still — a - live? —

P.M.

T

A

B

3 9 9 9 9 9 9 9 9 9

2 7 7 7 7 7 7 7 7 7

0 6 6 6 6 6 6 6 6 6

0 2 0 2 0 7 7 7 7 7 7 7 7 7 7

Two staves of music for guitar 1 and 2. The first staff contains a continuous eighth-note melody. The second staff contains a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The key signature is one sharp (F#).

with Rhythm figure 5 (3 times)

G5 F#5 G5 F#5 G5 A5 F#5 G5 F#5 G5 F#5 G5 A5 G5 F#5 G5 F#5 G5 A5 F#5 G5

Burn, burn, burn, burn. Burn your wicked

(Burn, burn, burn, burn.)

F#5 G5 F#5 G5 A5 G5 F#5 G5 F#5 G5 A5 F#5 G5 F#5 G5 A5 G5

gar - den down. Burn, burn, burn, burn.

(Burn, burn, burn, burn.)

F#5 G5 F#5 G5 A5 A5 G5 F#5 G5 F#5 G5 A5 F#5

Burn your wicked gar - den to the ground, yeah!

guitars 1 & 2

Two staves of music for guitar 1 and 2. The first staff contains a continuous eighth-note melody. The second staff contains a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The key signature is one sharp (F#).

with Rhythm figures 1 and 1a (2 times)

guitar 3 G5 D A7sus4 G5 D A G5 DA7sus4 G5 D A

(with slide)

Two staves of music for guitar 3. The first staff contains a melody with lyrics. The second staff contains a complex rhythmic pattern of eighth and sixteenth notes, with some notes beamed together. The key signature is one sharp (F#).



# SIN

**WORDS AND MUSIC BY SCOTT WELLAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ**

**Slow rock**  
guitar 1 E5add#11 E E5add#11 E

let ring throughout

	Measure 1	Measure 2	Measure 3
T	0 0 0 3 3 1	3	0 0 0 3 3 1
A	2	2	2
B	2	2	2

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The first staff is labeled '1.' and the second staff is labeled '2.'. The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics 'The Rose Tree' are written below the bottom staff. The score is divided into two measures by a double bar line. The first measure contains the melody and the lyrics 'The Rose Tree'. The second measure contains the melody and the lyrics 'The Rose Tree'. The score is written in a simple, folk-like style.

[illegible]

**♫** with Rhythm figure 1 (2 times)

E5add#11 E E5add#11 E E5add#11 E E5add#11 E

E5add#11    E                      E5add#11    E                      E5add#11    E                      E5add#11    E

Sink - ing low\_ now,                      keep on drink - ing.

guitar 2

T  
A  
B

0 2

[illegible]

G A7add4 F<sup>6</sup><sub>9</sub> G Aadd4

Down you go, sin make me strong.

T  
A  
B

The first system of music for guitar 1. It consists of a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Down you go, sin make me strong." The guitar accompaniment is in the same key and time, featuring a driving eighth-note pattern. Below the guitar staff is a tablature with strings T, A, and B. The tablature shows fret numbers and picking directions (upbow/struck and downbow/struck) for the first system.

G A7add4 F<sup>6</sup><sub>9</sub> G Aadd4

Down you go, suf - fer long.

T  
A  
B

The second system of music for guitar 1. It continues the vocal line and guitar accompaniment from the first system. The lyrics are "Down you go, suf - fer long." The guitar accompaniment continues with the same driving eighth-note pattern. The tablature below shows fret numbers and picking directions for the second system.

to Coda

G A7add4 F<sup>6</sup><sub>9</sub> G

Down you go, sin make me strong. (yeah)

guitar 1

T  
A  
B

The third system of music for guitar 1. It continues the vocal line and guitar accompaniment. The lyrics are "Down you go, sin make me strong. (yeah)". The guitar accompaniment ends with a Coda symbol. Below the guitar staff is a tablature with strings T, A, and B. The tablature shows fret numbers and picking directions for the third system. A "P.M. - 1" marking is present at the end of the system.

guitar 2

T  
A  
B

The fourth system of music for guitar 2. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The guitar accompaniment is in the same key and time, featuring a driving eighth-note pattern. Below the guitar staff is a tablature with strings T, A, and B. The tablature shows fret numbers and picking directions for the fourth system.

\*Fret numbers indicated are approximate positions of harmonics

with Rhythm figures 2 & 2a *simile* (3 times)

Em11

Sink in - to the holes in my eyes. \_\_\_\_\_ My

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a chord symbol 'Em11' above the first measure. The melody consists of eighth and quarter notes, with a long horizontal line indicating a continuation of the melody. The lyrics 'Sink in - to the holes in my eyes.' are written below the staff, with a long line following the period. The word 'My' appears at the end of the staff.

sins \_\_\_\_\_ have made me \_\_\_\_\_ blind. \_\_\_\_\_

Dm7                      Dm9                      C#m9                      Bm11

Yeah. \_\_\_\_\_

*guitar 1*

Rhythm figure 3  
let ring -----

end Rhythm figure 3

T	6	6	5		4	4	0
A	5	5	5		4	4	2
B	3	3	3	3	2	2	0
B	5	5	5	5	4	4	2

E5add#11                      E                      E5add#11                      E

let ring throughout

T	0	0	0	3	0	3	1
A	3	2	2	3	3	3	1
B	2	2	2	2	2	2	0
B	0	0	0	0	0	0	0

1.                      2.                      D.S. al Coda

T			
A			
B			

Coda

F                      G

*guitar 1*      Sin make me strong. \_\_\_\_\_

T			
A			0
B	0	0	0
B	1	1	3

[illegible]

with Rhythm figures 4 & 4a *simile* (2 times) (guitars 1 & 3)

Still— shack - led to— the sha - dow, still— shack - led to— the sha - dow



G5 G5G(b5) G G(b5)G5

that fol - lowed you.

*guitar 2*

Rhythm figure 5 end Rhythm figure 5

T	3	3	3	3	3	3	3	3
A	0	2	0	2	3	3	3	3
B	0	0	0	0	0	0	0	0

Ebmaj7 G5/F Ebmaj7 G5/F

Still- shack - led to the sha - dow, still- shack - led to the sha - dow

with Rhythm figure 5 (guitar 2)

G5 G5G(b5) G G(b5)G5

that fol - lowed.

Ebmaj7 G5/F Ebmaj7 G5/F

Still- shack - led to the sha - dow, still- shack - led to the sha - dow

*guitar 2*

T	0	0	0	0	0	0	0	0	0
A	1	3	3	3	3	3	3	3	4
B									

*guitar 3* (continued in slashes)

T	3	3	3	3	3	3	3	3	3
A	0	0	0	0	0	0	0	0	0
B	1	3	3	3	3	3	3	3	3

guitar 3  $\diamond$   $\overset{\text{G5}}{\text{---}}$   $\diamond$

that fol - lowed you. fol - lowed

guitar 1

$p$  cresc. (with volume control)  $f$

T 0

A 0

B  $\times$  3

guitar 2

T

A 0

B 5

### Guitar solo

with Rhythm figures 2 & 2a *simile* (4 times)

Em11

you.

guitar 4 (with distortion)

$f$

B B B B B B B R B R W.B.

T

A

B 5 (6) 5 (6) 5 (6) 5 (6) 5 (6) 5 (6) 0 3 (5) 3 (6) 3

P.M. - 4 P.M. - 4 P.M. - 4

B

T

A 12 9 12 11 14(16) 12 12(14) 12

B 12 12 10 10 14

T 14 12 11 15 14 B B

A 11 12 11 9 12 11 12 15(17) 14(16)

B

T 15(17) 15 14 15 B R

A 14(16) (15) (16) 14 12 15(17) 15 12 14 (17)

B 14 (17)

W.B.

with Rhythm figure 3

Dm7 Dm9 C#m9 Bm11

T 10 12 13 15 13 11 10 9 14 14 12 10 9 (10)

A 9 11 12 12 13 15 13 11 10 9 14 14 12 10 9 (10)

B 9 11 12 12 13 15 13 11 10 9 14 14 12 10 9 (10)

W.B.

E5add#11 E E5add#11 E

(Hey!)

guitar 1

let ring throughout

T 0 0 0 3 3 1 0 0 0 3 0 3 1

A 3 3 3 3 3 1 3 3 3 3 3 3 1

B 2 2 2 2 2 1 2 2 2 2 2 2 1

W.B.

1. 2. E5add#11

T  
A  
B

3 3  
2 2  
2 2  
0 0

*Additional lyrics*

2. You control me, soul you stole, mine.  
Wishful thinking, six feet under.
3. Dead by dreaming, sleep you steal, mine.  
Pools of cold sweat, hatred burns me.

# NO MEMORY

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderately slow

\*guitar 1 (acoustic)

fade in

Am C Bm Gmaj7

Rhythm figure 1

T	0 1	1 0	2 3	4 4
A	2 2	0 1	4 4	4 4
B	0 2	3 2	2 4	3 5

\*Doubled by guitar 2 second time

Fmaj7 Bbmaj7 Em7 Em

end Rhythm figure 1

T			3 3	1 0
A	2 2	7 7	0 0	0 0
B	1 3	6 8	0 2	2 2

with Rhythm figure 1 (guitar 2)

guitar 1

Am C Bm Gmaj7

T	0 1 0 1	1 0	2 3	4 4
A	2 2	0 1	4 4	4 4
B	0 2	3 2	2 4	3 5

**Fmaj7** **Bbmaj7** **Em7** **Em**

T  
A  
B

*guitar 1* **Am** **C** **Bm** **Gmaj7**

*let ring*

T  
A  
B

*guitar 2*

T  
A  
B

**Fmaj7** **Bbmaj7** **Em7** **Em**

T  
A  
B

T  
A  
B



with Rhythm figure 1  
guitar 1

Am C Bm Gmaj7

O.D. O.D.

<b>T</b>	0 1 2	1 17 16 0/17	2 3 4	4 4 4
<b>A</b>	2 2 2	0 17 16 0/17	4 4 4	4 4 4
<b>B</b>	0 2 3	2 3 2	2 4 3	3 5 5

Fmaj7 Bbmaj7 Em7 Em

<b>T</b>	2 2 2	7 7 7	0 3 1 0	0 0 2
<b>A</b>	2 2 2	7 7 7	0 3 1 0	0 0 2
<b>B</b>	1 3 3	6 8 8	0 2 2	0 2 2

(segue to "Sin")

# NAKED SUNDAY

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderate rock

Drum intro

8

guitars 1 & 2\*

A $\flat$

C

(fade in)

Rhythm figure 1

T 4 x 4 x 4 x 8

A 5 x 5 x 5 x 9

B 6 x 6 x 6 x 10

4 x 4 x 4 x 8

\*guitar 2 with wah throughout

A $\flat$  C7 A $\flat$

end Rhythm figure 1

T 8 4 4 x 4 x 4 x 8 8 4

A 9 5 5 x 5 x 5 x 9 9 5

B 10 6 6 x 6 x 6 x 10 10 6

10 6 6 x 6 x 6 x 10 10 6

8 4 x 4 x 4 x 8 8 4

A $\flat$  C

I... whoa...

Rhythm figure 2

T 4 4 x x x 4 x x 4 x x 8 8 x x x 8 x x 8 x x

A 5 5 x x x 5 x x 5 x x 9 9 x x x 9 x x 9 x x

B 6 6 x x x 6 x x 6 x x 10 10 x x x 10 x x 10 x x

4 4 x x x 4 x x 4 x x 8 8 x x x 8 x x 8 x x

Ab C7

I... yeah.

end Rhythm figure 2

T	4	4	x x x	4	x x x	4	x x	8
A	5	5	x x x	5	x x x	5	x x	9
B	6	6	x x x	6	x x x	6	x x	8
	4	4	x x x	4	x x x	4	x x	10
								8

with Rhythm figure 1

Ab C

1. You're the fuel to the fire,  
2. See additional lyrics

guitar 2

Rhythm figure 3

end Rhythm figure 3

T								
A								
B								

x 8 8 10 10 10 8 10 10

x 6 6 8 8 8 6 8 8

guitar 3 (2nd time only)

with feedback throughout

B

T		
A	3 (5)	3
B		

Ab C7

you're the weapons of war.

guitar 3

T		
A	3	
B		

with Rhythm figures 1 and 3

You're the i - ro - ny of jus - tice,

T 3 (5)  
 A 3  
 B 3

and the fa - ther of law.

T 3  
 A 5  
 B 6

I've been wait- ing for a - while to meet you, for the chance to shake- your hand,

guitars 1 & 2  
 Rhythm figure 4

T 4 4 4 4 8 8 8 8  
 A 5 5 5 5 9 9 9 9  
 B 6 6 6 6 10 10 10 10  
 4 4 4 4 8 8 8 8

Ab C7

to give you thanks— for all the suf - f'ring you com - mand.\_\_\_\_

end Rhythm figure 4

T	4	4	4	×	8	8	8	×
A	5	5	5	×	9	9	9	×
B	6	6	6	×	8	8	8	×
	6	6	6	×	10	10	10	×
	4	4	4	×	8	8	8	×

with Rhythm figure 4

Ab C

And when all is o - ver\_\_\_\_\_ and we re - turn to dust,\_\_\_\_\_

Ab C7

who will be— my judge— and which one do I trust?\_\_\_\_\_

with Rhythm figure 2 (2 times)

Ab C

I...\_\_\_\_\_ whoa...\_\_\_\_\_

Ab C7

I...\_\_\_\_\_ yeah.\_\_\_\_\_

Ab C

I...\_\_\_\_\_ whoa...\_\_\_\_\_

Ab C7

to Coda ⊕

I...\_\_\_\_\_ yeah.\_\_\_\_\_

**guitars 1 & 2**

**Ab** **C** **Ab**

<b>T</b>	4	x	4	x	4	x	8	8	4
<b>A</b>	5	x	5	x	5	x	9	9	5
<b>B</b>	6	x	6	x	6	x	10	10	6
	6	x	6	x	6	x	10	10	6
	4	x	4	x	4	x	8	8	4

**D.S. al Coda**

**Ab** **C7** **Ab**

<b>T</b>	4	x	4	x	4	x	8	8	4
<b>A</b>	5	x	5	x	5	x	9	9	5
<b>B</b>	6	x	6	x	6	x	10	10	6
	6	x	6	x	6	x	10	10	6
	4	x	4	x	4	x	8	8	4

**⊕ Coda**  
**guitar 3**

**Guitar solo with Rhythm figure 4 (2 times)**

**Ab** **C**

<b>T</b>	x	11	(8)	B	B	R	W.B.	W.B.
<b>A</b>	x	10 (12)	(8)	12 (13)	5	13 (15)	13	12 13 (14) 12 0
<b>B</b>								

**Ab** **C7** **Ab**

**W.B.** **(left hand)** **W.B.** **\*W.B.**

<b>T</b>	0	8	8	8
<b>A</b>	0	8	8	8
<b>B</b>	0	8	8	10

**C** **Ab** **C7**

**B R** **†W.B.** **B \*W.B.** **B** **W.B.**

**hold bend**

**† strike with bar fully depressed** **\* slowly depress bar fully**

<b>T</b>	8	10	8	10	8	10	16 (18)	18	(20)	18
<b>A</b>	8	10	8	10	8	10	x	x	x	x
<b>B</b>	8	10	8	10	8	10	x	x	x	x



with Rhythm figure 1 (2 times)

Ab C

(Quasi spoken:) An eye for an eye, and a tooth for a

Ab C7

tooth, turn the oth-er cheek a-side.

Ab C

We're all God's chil-dren, the giv-er of life,

Ab C7

but on-ly we will sur-vive.

Ab C

I... whoa...

Ab C7

I... yeah.

Ab C

I... whoa...

Ab C7

I... yeah.

*guitars 1 & 2*

**A<sub>b</sub>** **C** **A<sub>b</sub>** **C7**

**T** 4 5 6 6 4 8 8 4 4 5 6 6 4 8

**A** 5 6 6 6 4 9 9 5 5 6 6 6 4 9

**B** 6 6 6 6 4 10 10 6 6 6 6 6 4 10

4 4 4 4 8 8 4 4 4 4 8 8 4 8

1. 2.

*rit. -----| with feedback*

**T** 8 4 8

**A** 9 5 9

**B** 10 6 8

8 4 8

*Additional lyrics*

2. You're the champion of sorrow  
 You're the love and the pain  
 You're the fighter of evil,  
 Yet you're one and the same.

# PLUSH

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderately slow

guitar 1\*

Chords: G5, G°/B♭, C6/A, G, G5, G°/B♭

Rhythm figure 1

end Rhythm fig. 1

T	3	3	3	3	3	3	3	3	3	3	3	3
A	0	0	3	1	1	0	0	1	2	2	3	0
B				2	2	0						

\*Two guitars arranged for one

Chords: C6/A, G, G5, G°/B♭, C6/A, G

T	3	3	3	3	3	3	3	3	3	3	3	3
A	1	1	0	0	1	2	0	0	3	1	1	0
B	2	2	0							2	2	0

Chords: G, D/F♯, F, C/E, E♭maj9

1. And — I feel — that time's a wast - ed go. —

2. See additional lyrics

T	3	3	×	×	×	3	3	3	×	×	×	1	1	1	×	×	×	5	5	5	×	×	×	3
A	0	0	×	×	×	2	2	2	×	×	×	2	2	2	×	×	×	5	5	5	×	×	×	3
B	2	2	×	×	×	0	0	0	×	×	×	3	3	3	×	×	×	5	5	5	×	×	×	3
	3	3				2	2	2				1	1	1				7	7	7				6

F5 G D/F# F

So where\_ you go - ing to to - mor - row? And I see\_\_\_\_ that

T 3 3 x x x 3 3 3 3 3 x x x 3 3 3 x x x 1

A 3 3 x x x 3 3 3 0 0 x x x 2 2 2 x x x 2

B 3 3 x x x 3 3 3 0 0 x x x 0 0 0 x x x 3

6 6 6 6 6 3 3 3 3 2 2 2 2 1

C/E Ebmaj9 F5

these are lies\_ to come.\_\_\_\_ So would\_ you ev - en care?\_\_\_\_

T 1 1 x x x 5 5 5 x x x 3 3 3 x x x 3 3 3

A 2 2 x x x 5 5 5 x x x 3 3 3 x x x 3 3 3

B 3 3 x x x 5 5 5 x x x 3 3 3 x x x 3 3 3

1 1 7 7 7 6 6 6 6 6 6 3 3 3 3 1 1 1 1

D5 Csus2 G/B Csus2 D5 Csus2 G/B Csus2

\_\_\_\_ And I feel it.\_\_\_\_

let ring throughout

T 3 3 3 0 3 3 3 3 0 3 3 3 3 0 3 3

A 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 3 2 3 3 3 3 3 3 3 3 3 3 3 3

D5 Csus2 G/B Csus2 D5 Csus2 G/B Csus2

And I feel it.

T 3 3 3 3 0 3 3 3 0 3

A 0 0 0 0 0 0 0 0 0 0

B 0 3 2 3 3 3 3 3 3 3

§ E♭maj9 F E♭maj9

Where ya go - ing for to - mor - row?—

T 3 3 × × × 3 3 3 × × × 1 1 1 × × × 1 1 1 × × × 3

A 3 3 × × × 3 3 3 × × × 2 2 2 × × × 2 2 2 × × × 3

B 3 3 × × × 3 3 3 × × × 3 3 3 × × × 3 3 3 × × × 6

F

Where— ya go - in' with the mask I found?—

T 3 3 × × × 3 3 3 × × × 1 1 1 × × × 1 1 1 1 1 × 1

A 3 3 × × × 3 3 3 × × × 2 2 2 × × × 2 2 2 2 2 × 2

B 3 3 × × × 3 3 3 × × × 3 3 3 × × × 3 3 3 3 3 3 3



G5 F5 C/E D5 Eb5 D5

guitar 1

When the dogs do find her, got time, time to wait for to -

Rhythm figure 1

end Rhythm figure 1

T

A

B

guitar 2

T

A

B

with Rhythm figure 1 (2 times)

G5 F5 C/E D5 Eb5 D5

guitar 2

mor - row, to find it, to find it, to find it.

poco ritard.

T

A

B

to Coda

G5 F5 C/E D5 Eb5 D5

When the dogs do find her, got time, time to wait for to -

a tempo

T

A

B



G5 F5 C/E D5 Eb5 D5

mor - row, \_\_\_\_\_ to find it, \_\_\_\_\_ to find it, \_\_\_\_\_ to find it. \_\_\_\_\_

*ritard.*

**T**

**A**

**B**

5 5 5 5 5 3 3 3 3 3 2 2 2 2 2 7 8 7  
3 3 3 3 3 3 1 1 1 1 3 3 3 3 3 5 6 5

**T**

**A**

**B**

0 2 3 3 0 0 3 3 3 3 2 0 1 1 0 0 3 1  
0 0 3 3 3 3 2 0 2 0 3 2 0

G5 G°/Bb C6/A G *play 3 times*

*a tempo*

**T**

**A**

**B**

3 3 3 3 3 3 3 3 3 3 3 3 3  
0 0 3 2 1 1 0 0 0 0 0 1 2

G5 G°/Bb C6/A G/D *D.S. al 2 al Coda*

**T**

**A**

**B**

3 3 3 3 3 3 3  
0 0 3 2 1 1 0  
0 0 3 2 2 0 0

with Rhythm figure 1 (3 times)

The musical score is for the song "To find it." and is written for guitar and bass. The guitar part is in the treble clef with a key signature of one sharp (F#). The bass part is in the bass clef. The score is divided into three systems, each corresponding to a line of the lyrics "To find it.".

**System 1:**

- Guitar:** Chords G5, G°/B♭, C6/A, G, G5, G°/B♭. The melody consists of eighth and quarter notes, with a long note in the final measure.
- Bass:** Chords C6/A, G, G5, G°/B♭, C6/A, G. The bass line is mostly whole notes, with some eighth notes in the final measure.

**System 2:**

- Guitar:** Chords G5, G°/B♭, C6, G. The melody continues with eighth and quarter notes.
- Bass:** Chords G5, G°/B♭, C6, G. The bass line continues with whole notes and some eighth notes.

**System 3:**

- Guitar:** Chords G5, G°/B♭, C6, G. The melody concludes with a long note.
- Bass:** Chords G5, G°/B♭, C6, G. The bass line concludes with a long note.

**Tablature:**

The tablature is written for the bass guitar, showing fret numbers for the strings T (Treble), A (Alto), and B (Bass). The fret numbers are as follows:

- System 1:** T: 3, 3, 3; A: 3, 3, 2; B: 0, 0, 3.
- System 2:** T: 3, 3, 3; A: 1, 1, 0; B: 2, 2, 0.
- System 3:** T: 3, 3, 3; A: 1, 1, 0; B: 2, 2, 0.

### *Additional lyrics*

2. And I feel, so much depends upon the weather.  
So is it raining in your bedroom?  
And I see, that these are the eyes of disarray.  
Would you even care?

And I feel it.  
And she feels it.

# CREEP

**WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ**

Slow guitar 1 (acoustic)

C B7 Em Em7

guitar 2 (clean electric)

let ring-----

let ring-----

let ring - 4

rit.

let ring-----

let ring-----

rit.

Em7

C

B7

1. For - ward yes - ter-day, — makes — me wan - na stay. —  
 2. See additional lyrics

T: 3 3 3 3 3 3 0 0 0 0 0 × 2 2 2 ×  
 A: 0 0 0 0 0 0 0 0 0 0 0 × 2 2 2 ×  
 B: 2 2 2 2 2 2 0 2 2 2 2 × 1 1 1 ×

(2nd time only)

let ring throughout

T: 0 3 0 3 0  
 A: 2 0 0 2 0 0  
 B: 2 0 0 2 0 0

Em

Em7

C

B7

What — they said was real — makes — me wan - na steal. —

T: 0 0 0 3 3 3 3 3 3 0 0 0 0 0 0 × 2 2 2 2 ×  
 A: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 × 2 2 2 2 ×  
 B: 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 × 1 1 1 1 ×

T: 0 3 0 3 0  
 A: 2 0 0 2 0 0  
 B: 2 0 0 2 0 0

Em      Em7      C      B7

Liv - in' un - der house, — guess I'm liv - in', I'm — a mouse. —

T	0	3	3	3	3	3	3	0	0	0	0	2	2	2	2	×
A	0	0	0	0	0	0	0	0	0	0	0	×	2	2	2	×
B	2	2	2	2	2	2	2	0	2	2	2	2	×	1	1	×
	0	0	0	0	0	0	0		3	3	3	3	2	2	2	2

T	0	3	0	0	3	0	0	0	0
A	2	0	0	2	0	0	2	0	0
B	2	0	0	2	0	0	4	0	0

Em      Em7      C      B7

All's I got's is time, — got no mean - ing, just — a rhyme. —

T	0	3	3	3	3	3	3	0	0	0	0	×	2	2	2	2	×
A	0	0	0	0	0	0	0	0	0	0	0	×	2	2	2	2	×
B	2	2	2	2	2	2	2	0	2	2	2	2	×	1	1	1	×
	0	0	0	0	0	0	0		3	3	3	3	2	2	2	2	

T	0	3	0	0	3	0	0	0	0
A	2	0	0	2	0	0	2	0	0
B	2	0	0	2	0	0	4	0	0

Em Em7

let ring ----- 1

4/5

T 0 3 3 3 3 3 3 3 3 3 3 3 3 3 0  
 A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 0 3 0 0 0 0 0 0  
 A 2 0 0 4 0 4 5 0 0  
 B 2 0 0 0 0 0 0 0 0

G5 Asus2 Em Em7

Take time with a wound-ed hand 'cause it likes to heal.

4/5

T 3 3 3 3 3 0 0 0 X X 0 0 3 3 3 3 3 0  
 A 0 0 0 0 0 2 2 2 X X 0 0 3 3 3 3 3 0  
 B X X X X X 0 0 0 X X 2 2 2 2 2 2 2 0  
 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0

T 3 3 0 0 0 0  
 A 0 0 2 2 2 2  
 B X X 0 0 0 2  
 3 3 0 0 0 0

G5 Asus2 Em Em7

Take time with a wound-ed hand 'cause I like to steal.

(cue notes 2nd and 3rd times only)

T 3 3 3 3 3 0 0 0 x x 0 3 3 3 3 3 3 3

A 0 0 0 0 0 2 2 2 x x 0 0 0 0 0 0 0 0

B x x x x x 0 0 0 x x 2 2 2 2 2 2 2 0

3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0

G5 Asus2 Csus2 D

Take time with a wound-ed hand 'cause it likes to heal, I like to steal. I'm

T 3 3 3 3 3 0 0 0 x x 3 3 3 2 2 2

A 0 0 0 0 0 2 2 2 x x 3 3 3 3 3 3

B x x x x x 0 0 0 x x 3 3 3 0 0 0

3 3 3 3 3 0 0 0 0 0 3 3 3 2 2 2



Em D/F# G A5 Em D/F# G N.C.

half the man I used to be. (This I feel as the dawn, it fades to gray.)- Well, I'm

guitar 3 (with chorus)

let ring throughout

T

A

B 0 2 0 0 2 3 2 3 5 7 5 7 0 2 0 0 2 3 2 3 5 6 7

guitar 4 (with distortion)

T

A

B 0 2 3 3 5 7 5 7 0 2 3 3 5 6 7

Em D/F# G A5 Em D/F# G N.C.

half the man I used to be. (This I feel as the dawn, it fades to gray.)- Well, I'm

guitar 3 (with chorus)

let ring throughout

T

A

B 0 2 0 0 2 3 2 3 5 7 5 7 0 2 0 0 2 3 2 3 5 6 7

guitar 4 (with distortion)

T

A

B 0 2 3 3 5 7 5 7 0 2 3 3 5 6 7

Em D/F# G A5 Em D/F# G N.C.

half the man— I used— to be.— (So this I feel as the dawn,— it fades— to gray.)— Well, I'm

let ring throughout

T  
A  
B

0 2 0 0 2 3 2 3 5 7 5 7 0 2 0 0 2 3 2 3 5 6 7

T  
A  
B

0 2 3 3 5 7 5 7 0 2 3 3 5 6 7

to Coda ⊕

Em D/F# G A5 Em D/F# G N.C.

half the man— I used— to be,— half the man— I used— to be.—

let ring throughout

T  
A  
B

0 2 0 0 2 3 2 3 5 7 5 7 0 2 0 0 2 3 2 3 5 6 7

T  
A  
B

0 2 3 3 5 7 5 7 0 2 3 3 5 6 7

1. Em Em7

*guitar 1*

*bass arranged for guitar*

T 3 3 3 3 3 3 3 0 3 3 3 3  
A 0 0 0 0 0 0 0 0 0 0 0 0  
B 2 2 2 2 2 2 2 0 2 2 2 2  
0 0 0 0 0 0 0 0 0 0 0 0

T  
A  
B 7 6 7 5 4 5 3 2

2. Em7

*guitar 1*

*guitar 3*

T 0 3 0 3 0 3 0 3 0 3 0 3  
A 0 0 0 0 0 0 0 0 0 0 0 0  
B 2 2 2 2 2 2 2 0 2 2 2 2  
0 0 0 0 0 0 0 0 0 0 0 0

T 3 0 3 0 4 0 4 0  
A 0 0 0 0 0 0 0 0  
B 2 2 2 2 2 2 2 0  
0 0 0 0 0 0 0 0

*D.S. al Coda*

Half the man, \_\_\_\_\_

Half the man, \_\_\_\_\_

⊕ Coda

Em D/F# G N.C.

guitar 3 half the man I used to be, half the man I used to be.

guitar 4

Additional lyrics

2. Feelin' uninspired, think I'll start a fire.  
 Everybody run, Bobby's got a gun.  
 Think you're kinda neat, then she tells me I'm a creep.  
 Friends don't mean a thing, guess I'll leave it up to me.

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Yeah.

P.M. P.M.

<b>T</b>																														
<b>A</b>	7	5	2	5	2	2	7	5	2	5	2	2	2	3	4	7	5	2	5	2	2	7	5	2	5	2	2	2	3	4
<b>B</b>	7	5	2	5	2	2	7	5	2	5	2	2	2	2	2	7	5	2	5	2	2	7	5	2	5	2	2	2	2	2
					0	0						0	0	0	0												0	0	0	0

2nd time substitute Rhythm figure 1 in 1st 4 bars

N.C.

1. I broke the bread - line, no - bod - y knows.

2. See additional lyrics

P.M. P.M.

Rhythm figure 2 end Rhythm figure 2

<b>T</b>																														
<b>A</b>	.													3	4	7	5	2	5	2	2	7	5	2	5	2	2	2	3	4
<b>B</b>	7	5	2	5	2	2	7	5	2	5	2	2	2	2	2	7	5	2	5	2	2	7	5	2	5	2	2	2	2	2
					0	0							0	0	0												0	0	0	0

with Rhythm figure 2 (2 times)

I walked the front line, still got far to go.

I mixed the wa - ter, I drank the wa - ter.

The musical score is for the song "I Broke the Bread Line" in G major (one sharp). The vocal melody is written on a single staff with lyrics: "I broke the bread - line, \_\_\_\_\_ don't wan - na know. \_\_\_\_\_". The piano accompaniment consists of two staves. The left hand plays a steady eighth-note bass line, while the right hand plays a more complex melody with many beamed eighth and sixteenth notes. Below the piano staves is a guitar tablature section with three staves labeled T (Tenor), A (Alto), and B (Bass). The tablature includes fret numbers and slash notation for bends. The piece concludes with a double bar line and repeat signs.

Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ (2nd time): Yeah, \_\_\_\_\_ It's

**T**

**A** 7 5 2 4 5 7 5 2 4 5 7 5 2 4 5 5 2 2

**B** 7 5 2 4 5 7 5 2 4 5 7 5 2 4 5 5 2 2

> > > > > > 0 0 0

**Chorus**

N.C. (D5)(E5) N.C. (D5) (A/C#) N.C. (D5)(E5) N.C. (D5)(E5)

Star - ing me down, \_\_\_\_\_ wear - ing a crown \_\_\_\_\_ of

Rhythm figure 3

**T**

**A**

**B**

3 4 0 0 0 0 2 4 5 4 3 4 0 0 3 4 0 0

7 9 7 7 7 9 7 9 9  
5 7 5 7 5 7 5 7 7



N.C. (D5)(E5) N.C. (D5) (A/C#) N.C. (D5)(E5) N.C. (D5) (E5)

a - pa - thy, yeah. I'm

end Rhythm figure 3

T

A

B

with Rhythm figure 3

N.C. (D5)(E5) N.C. (D5)(A/C#) N.C. (D5)(E5) N.C. (D5) (E5)

Stand - ing a - round, dressed like a clown.

to Coda

N.C. (D5)(E5) N.C. (D5) (A/C#) N.C. (D5)(E5) N.C. (D5) (E5)

Don't know my name, you know where to find me, yeah.

1. N.C.

let ring

T

A

B

2. G7 F# F6 E9

Hey, \_\_\_\_\_ don't wan - na let me be a  
 guitar 1 Hey \_\_\_\_\_ Don't wan - na

Rhythm figure 4  
 let ring throughout

T 3 4 3 3 3 3 3 2 3 7 6 7  
 A 3 4 3 4 3 4 3 2 3 3 7 6 7  
 B 3 4 3 4 3 4 3 2 3 3 7 6 7

8va -  
 guitar 2 (with slide and wah)

T 17 20 15  
 A  
 B

C9 D9 E5

man. \_\_\_\_\_  
 let me be a man. \_\_\_\_\_

end Rhythm figure 4

T 3 3 3 5 9 9  
 A 2 3 3 5 9 9  
 B 3 2 3 3 5 7 7 7

8va -

T 18 17 15 7 9  
 A  
 B

G7 F#+ F6 E9

Hey, Hey, don't wan - na lead me to your don't wan - na

8va

T 3 4 3 3 3 2 3 7 6 7

A 3 3 4 3 4 3 3 7 6 7

B 3 3 4 3 4 3 3 7 6 7

T 9 7 15

A 9 7 15

B 9 7 15

C9 D9

home. lead me to your home. Don't wan - na lead me to your to your

8va

T 3 3 3 5 5 5 5 5 5 5 5 5

A 2 3 3 5 5 5 5 5 5 5 5 5

B 3 2 3 5 5 5 5 5 5 5 5 5

T 18 17 15 17

A 18 17 15 17

B 18 17 15 17

home. \_\_\_\_\_

guitar 3 <sup>8va</sup> (with wah)

B R B R B

T 14 (15) 14 14 (15) 14

A 14 (16) 14 14 (16) 14 12 14 (19)

B

12 14 12 12 12 14 7 5 7

The musical score is for the song "The Rose Tree". It features a guitar part and a vocal line. The guitar part is written in treble clef with a key signature of one sharp (F#). The vocal line is written in soprano clef. The guitar part includes a chorus section with a capo on the 5th fret, indicated by a "5" above the staff. The vocal line includes a chorus section with a capo on the 5th fret, indicated by a "5" above the staff. The score is divided into two systems. The first system contains the guitar and vocal parts for the first two lines of the chorus. The second system contains the guitar and vocal parts for the next two lines of the chorus. The guitar part includes a bridge section with a capo on the 5th fret, indicated by a "5" above the staff. The vocal line includes a bridge section with a capo on the 5th fret, indicated by a "5" above the staff. The score is divided into two systems. The first system contains the guitar and vocal parts for the first two lines of the chorus. The second system contains the guitar and vocal parts for the next two lines of the chorus. The guitar part includes a bridge section with a capo on the 5th fret, indicated by a "5" above the staff. The vocal line includes a bridge section with a capo on the 5th fret, indicated by a "5" above the staff.

guitars 1 and 2

P.M. P.M.

guitar 3

8va

R B B B B B

T 15 17 14(16) 14(16) 14 12 14 12(14) 14 12 14 12(14) 10 12 (14)

Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ It's

let ring-----

T

A

B

7 5 2 4 5 7 5 2 4 5 7 5 2 4 5 5 2 2 0 0 4

> > > >

T

A

B

⊕ Coda

with Rhythm figure 3 (2 times)

N.C. (D5) (E5) N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5)(A/C#)

me. \_\_\_\_\_ I killed the man - child, \_\_\_\_\_

guitars 1 & 2

T

A

B

0 3 0 7 9 5 7 3 4 0 0 7 9 9 5 7 7

guitar 3 8va-----

B 15 B B R B R B R B

T 15 (17) 15 (17) 15 (17) 15 (17) 15 12 14 (16) 14 (16)

A

B

N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5) (A/C#)

I had the mid - wife. I drank the wa - ter, I stand a - lone.

guitar 3 8va

B R B R B R B

T 14 (15) 14 (15) 14 (15) 12 14 12

A 14 (16) 14 12 14 (16) 14 (16) 14 (16) 12 14 12

B 14 14

N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5) (E5)

I broke the bread - line,

8va

B B R B

T 12 12 15 (17) 15 12 15 (18) 15 14 (15) 14 12

A 14 (16) 14 12 15 (17) 15 12 15 (18) 15 14 (16) 14 12

B 14 14

N.C. (D5)(E5) N.C. (D5) (E5) N.C. (D5) (E5) N.C. (D5) (E5)

I walked the front line. Don't know my name, - you know where to find.

8va

B B

T 14 (15) 12 15 14 12 14 (15) 12 12 14 14

A 14 (16) 12 14 12 14 (16) 12 14 14 14

B 14 14

with Rhythm figure 4 (4 times)

N.C. (D5) (E5) N.C. (D5) (E5) G7 F#+

me, yeah. Hey, Hey,

8va

(with slide and wah)

(both notes vib.)

B B B

T 15(17) 15(17) 15(17) 17

A

B

F6 E9 C9

don't wan - na let me be a man. don't wan - na let me be a man.

T 12 7 15 14 12

A

B

D9 E5 G7 F#+

Hey, Hey,

T 9 9 9 7 / 7

A

B



F6 E9 C9

don't wan - na lead me to your home.  
 don't wan - na lead me to your home.

T  
 A 12 12 15 14 12  
 B

D9 E5 G7 F#+

Hey, Hey,

T  
 A 7 9 9 7 9 7  
 B

F6 E9 C9

don't wan - na let me be a man.  
 don't wan - na let me be a man.

T  
 A 12 12 12 12 15 14 12  
 B

??

D9 E5 G7 F#<sup>+</sup> F6 E9

Hey, Hey, don't wan - na lead me to your  
 don't wan - na

8va

poco rit.

T 9 9 17 15/17 15 12 12 12

A

B

C9 D9 E5

home. lead me to your home.

8va

T 18 17 15 17 17

A

B

### Additional lyrics

2. I killed the manchild, I'll fast alone.  
 I had the midwife, naked and alone.  
 I mixed the water, I drank the water.  
 I killed the brainchild, I'll fast alone.

# CRACKERMAN

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderately fast rock

**Intro**

drums  $\times$

A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 *play 3 times*

\*guitar 1 (with distortion)

**f** Rhythm figure 1

T  
A  
B

\*Two guitars arranged for one guitar

A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5

B7/A

end Rhythm figure 1

T  
A  
B

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

1. Kick - in' \_\_\_\_\_ as I'm try'n to sleep. \_\_\_\_\_ I got the  
2. Trip - pin' \_\_\_\_\_ as I'm think - in' \_\_\_\_\_ 'bout a

Rhythm figure 2

T  
A  
B

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

mud be - neath my shoes. Rub-  
boy, his name was Sue.

end Rhythm figure 2

T															
A															
B	2	4	4	2	4	4	2	4	4	2	4	4	2	4	4
	0	2	2	0	2	2	0	2	2	0	2	2	0	2	2

with Rhythm figure 2

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

He's a man, rub - ber a band, gun in hand, gun in  
he's a man, crack - er - man, crack - er-

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

hand, I wan - na use.  
man, he's a wo - man, too.

# Chorus

with Rhythm figure 1

A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 E5 F#5 A5 F#5 E5 F#5

Roam - in', roam - in', roam. (Got - ta get a - way, got -

A5 F#5 E5 F#5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5

to get a - way.) And I think I think too much.

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 A5 B5 A5 B5 A5 B5

(I - don't care, - yeah, but I don't care. -) Roam - in',

to Coda

1. B7/A

And I think I think too much.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and vocal parts. The guitar part is in the key of D major (indicated by two sharps) and features a complex, arpeggiated melody. The piano part provides a harmonic foundation with chords and arpeggios. The vocal part includes the lyrics "while I'm think - in'..." and "let ring-----". The score is divided into measures, with chord symbols (F#5, A5, D5) and a tempo marking (B) visible. The guitar part is written on a single staff, while the piano and vocal parts are written on separate staves.

(B5) (E5) F#5 A5 D5

And— I'm think - in' ————— while I'm think- in' . ———

let ring-----1

end Rhythm figure 3

B R

T	4 (5) 4 4 5 5	3	
A	4 (5) 4 2 4 2/4 4 4	2	
B	0	4 2 0 0	0 0 0 0

12

**Guitar solo**  
with Rhythm figure 2 (4 times)

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 E5 F#5 A5 F#5 E5 F#5

*f*

U.B. U.B. B U.B. B

hold bend -----1 hold bend -----1

T	14 14 14 14 14 14	17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19)
A		
B		16

A5 F#5 E5 F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

hold bend -----1

B B R B R B R B R

T	17 (19) 19 (22)	(22) 19 17 (19) 17 (19) 17
A	17 (18) 18 (21)	(21) 18 16 (18) 16 16 (17) 16
B		

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 E5 F#5 A5 F#5 E5 F#5

8va-----

B B U.B. R B B B


T	17 (18) (19) 14 16 16 16 (18) 17 17 (19) (21) 17 (21)
A	16 (18) 16 16 14 16 16 16 (18) (0)
B	16 14

[illegible]

*with echo repeats*

	B	R	B	R	B	R	B	R	W.B.	W.B.
T	14	(17)	14	14	(17)	14	17	(19)	17	(14)
A							18			
B										

9 \ 4      2 \

**Coda**  with Rhythm figure 3

### Half-time feel

And- I'm think - ing

And I'm think - ing while I'm think - ing.

### End half-time feel

*with vocal ad lib*

[illegible]



E5 F#5    A5 F#5    E5 F#5    A5 F#5    E5 F#5    E5 F#5    A5 F#5    B7/E

**T**

**A**

**B**

2 4 4 0 4 4 2 4 4 0 4 4 2 4 4 0 4 0 0

0 2 2 2 2 2 0 2 2 2 2 2 2 2 2 2 0 0 0

**Freely** *fade out*

**B**    **B**    **B**

**T**

**A**

**B**

7 (9) (10) (11) (0)

# WHERE THE RIVER GOES

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderate half-time feel

Intro

(drums) 3

guitar 1 (with distortion and wah) E7#9

*f*

B 12 15(17) 12 B

14 15 12 14(16)

guitar 2 (with distortion)

*mf* *f*

Rhythm figure 1

8 8 8 8

7 7 7 7

6 6 6 6

5 0 5 5 (0)

3 0 0 3 0 (0)

\*Two guitars arranged for one guitar

R B

T 15 (16) 14 14 12 12 12 12 12 12 15 (17)

A 15 (16) 14 12 12 12 12 12 14 12

B 12/14

8 8 8 8

7 7 7 7

6 6 6 6

5 0 5 5 5 0

3 0 3 0 0 3 4 4 3 0 0 0 3 0 0 0 0

T 15 (17) 15 14  
 A  
 B

T 8 7 6 5 0 3 0 0 3 4 4 7 7 8 5 6 0 0  
 A 3 0 (0) 3 0 0 3 4 4 5 5 6 0 0  
 B

end Rhythm figure 1

with Rhythm figure 1 (2 times) *simile*

E7#9

1.,3. (D.S.) Yeah, I could hide in the calm of the eye of a storm and nev-er blow a-

way.

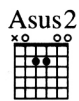
Well, I'm a young - (uh) man with a knife to my back, and

some things nev-er seem to change.

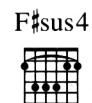
### Pre-chorus

§ guitar 3 (clean)

### Rhythm figure 2a



*p*



G5 A5

G5

A5

G5

A5

G5

GG

F#5

5

No- where to run\_\_\_ to, no- where to hide.\_\_\_ Sing the song\_\_\_ or keep\_\_\_ it in - side.

### Rhythm figure 2b

T

A

**P**

Asus2

G6



G5 A5

G5

A

G5

G5

G C

G C

GGC

Bought the farm,— but the farm-er done died. Sing that song,— sing that song— in-

P.M. - - - -

T

A

B

end Rhythm figure 2a

E7#9

side.

T

A

**B**

A5 A#°

end Rhythm figure 2b

T			
A			
B	7	7	8
	5	5	6

(0) (0)

with Rhythm figure 1 (2 times) *simile*

E7#9

2. I \_\_\_\_\_ wish— I could live— in the dream— that I fly— on tarred and feath-ered

wings, \_\_\_\_\_ yeah. \_\_\_\_\_ Well, \_\_\_\_\_ I'm-a los-

ing a game— of re - al - it - y dice- where the deal-er nev- er ev- er pays. \_\_\_\_\_

### Pre-chorus

with Rhythm figures 2a and 2b *simile*

G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5

No- where to run— to, no- where tohide. \_\_\_\_\_ Sing the song— or keep— it in - side.

G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5

Bought the farm,— but the farm-er done died. Sing that song,— sing that song— in-

E7#9 A5 A#°

side, \_\_\_\_\_ yeah! \_\_\_\_\_

## Chorus

D(7)

I wan - na be as big as a moun - tain, — I wan - na fly as high as the sun. —

*guitar 2*

Rhythm figure 3  
palm mute on open D throughout

end Rhythm figure 3

T	5	(7)	5	5	7	(5)	5	5	5	5	7	5	5	7	8	5
A	5	(7)	5	5	7	5	5	5	5	5	7	5	5	7	9	5
B	0	0	0	0	0	0	0	0	0	0	0	7	6	5	0	0

to Coda

I wan - na know what the rent's like in heav - en, I wan - na know where — the ri - ver

T	5	7	5	7	5	7	7	5	5	5	7	5	7	8	5	5	0
A	5	7	5	7	5	7	7	5	5	5	7	5	7	9	5	5	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A5 A#° 1. E7#9

goes. —

T																	
A																	
B	7	5	7	7	8	9	11	10	9	9	3	0	5	0	3	0	5

\*Two guitars arranged for one guitar

N.C. 2. A#°

T 8 8 8  
A 7 7 7  
B 6 6 6  
5 5 5 0 3 0 3 4 0

9 11 10 9

### Bridge

Em C

*poco dim.*  
guitar 2

If I was strong er

guitar 3

*mp* Lead figure 1  
let ring

let ring end Lead figure 1

T 15 16 15 13 13 12 13  
A 16 16 12 12  
B (10/12) 14 10



with Lead figure 1 (3 times) *simile*

Em C

I — could be a moun - tain — range.

*guitar 2*

*guitar 4*

*mf*

T

A

B 7 7 3 3 2 3 2 3 3

T

A 9 9 9 9 7 9 9/11 9 7 9 9 9 7 4 7

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Em C

If night — was — long - er, —

*guitar 2*

*guitar 4*

T

A

B 7 7 10 3 3

T

A 9 7 10 10 8 7 7 7 9 7 9 10

B 9 7 11 11 9 7 7 9 10

Em C

could I — es - cape — the day? —

T

A

B 7 7 3 3 3

T

A

B (7) 9 7 9 7 7 9 7 9 8 7 10

A(5) Csus2

If I was strong - er — I — could be a moun - tain range. —

\*guitar 2

T (2) 2 3

A 2 2 5

B 0 0 3

(3)

0 0

\*Two guitars arranged for one guitar

A(5) A#°

If night was long - er, — could I — es - cape —

T

A (6) 7 8 9 11

B 7 7 10 9 (0) (0)

5 5 6 9

**Guitar solo**with Rhythm figure 1 (2 times) *simile*

E7#9

the day?

*mf*

guitar 1 (with distortion)

E7#9

\*Bend with aid of left hand on 10th fret    †Hold bend while pulling off from tap to 10th fret

*D.S. al Coda*

⊕ **Coda** with Rhythm figure 3 (11 times) *simile* to fadeout

D(7)

I wan - na be as big as a moun- tain, — I wan - na fly as high as the sun. —

I wan - na know what the rent's like in heav - en. I wan - na know where the ri - ver

**Outro**

D(7)

goes. — Where the riv - er —

*guitar 1*  
*mf*

T (14)(16) 14 16 14 12 11 11 12 12 / 14 14 14 15 17 18 15 14 13

A 13 12 12

B

goes, — Where the riv - er —

T 12 14 (15) 14 14

A

B

goes. \_\_\_\_\_ Where the riv-er goes. \_\_\_\_\_

8va

B R B R

T 17 16 (17) 16 14 16 (17) 16 14 16 14 15 17 18 19 15 17 15 17 18

A 17 16 17 16 17

B

8va

T 17 18 17 15 17 14 15 14 15 17 14 13 15 12 14 14

A

B

Where \_\_\_\_\_ the riv-er, \_\_\_\_\_ where \_\_\_\_\_ the riv-er, \_\_\_\_\_

T 14 17 18 15 13 12 14 12 11 13 12 12 13 12

A 16 14 16 14 15 15 12 14 12 11 13 12 12 13 12

B

where \_\_\_\_\_ the riv-er, \_\_\_\_\_ where \_\_\_\_\_ the riv-er, \_\_\_\_\_

T 15 14 15 14 15 19 17 15 14 15 14 15 12 12 16

A 15 14 15 14 15 19 17 15 14 15 14 15 12 12 16

B

where the riv-er goes. Where the riv-er goes, 8va---

15 14 14 17 15 14 15 15 15 17 19 18 17

15 14 14 17 15 14 16 15 19 19

*fade out*

where the riv-er goes. \_\_\_\_\_

8va \_\_\_\_\_

*hold bend*

B \_\_\_\_\_

<b>T</b>	18 20 20	18 (20)			
<b>A</b>					
<b>B</b>					

# WET MY BED

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

**Moderately**

(Background under recitation: play 4 1/2 times)

(Begin recitation 2nd time)

guitar 1 (clean electric)      Bm7      Bm6      G      Bm      Bm(add#11)

The first system of music features guitar 1 (clean electric) and guitar 2 (acoustic). Guitar 1 plays a series of chords: Bm7, Bm6, G, Bm, and Bm(add#11). The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar 2 part is written in a similar style, with a treble clef and a 4/4 time signature. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar 2 part is written in a similar style, with a treble clef and a 4/4 time signature.

The second system of music continues the guitar parts. Guitar 1 plays the same sequence of chords: Bm7, Bm6, G, and Bm. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The guitar 2 part is written in a similar style, with a treble clef and a 4/4 time signature. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature.

\* alternative fingering

*Recitation:*

Hey everybody, where did Mary go? Where did Mary go?  
 And where's my only cigarette? Please think for me, I can't bear to...  
 I'll just lie here for a while, wet myself, wet my bed.  
 I readied it all for her, you know.  
 Clean sheets, incense, and lots of fluffy pillows—now soiled.  
 And where's my cigarette? Did you check the bathroom, the bathtub?  
 She sleeps there sometimes.  
 Water cleanses, you know...washes dirt away, makes new.  
 Maybe she...maybe she...maybe she's...maybe...maybe she swam away.





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